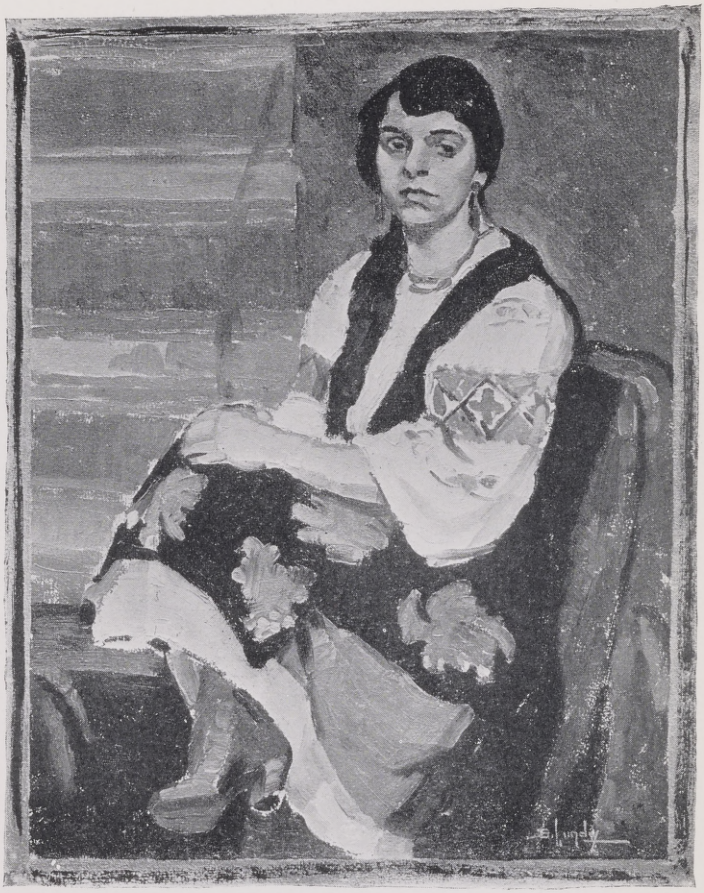
CALIFORNIA SCHOOL · OF FINE · · ARTS

· SEASON ·
1925 · 26

Yet, though the echoes and shadows of art enrich the life of the plains, her spirit dwells on the mountains. . . . Like the sun, she warms the good seed in good soil and causes it to bring forth good fruit. But only to the perfect lover does she give a new strange gift—a gift beyond all price.

ART, by Clive Bell



PORTRAIT PAINTING BY BERTHA LUNDY

CATALOGUE OF THE CALIFORNIA SCHOOL OF FINE ARTS SAN FRANCISCO

REGULAR SESSION, 1925-1926

FACULTY

LEE F. RANDOLPH, Director of the School
Painting and Drawing from Life, Portrait, and Antique; Composition and Anatomy

E. SPENCER MACKY, Dean of the Faculty
Painting and Drawing from Portrait and Life (Day and Night Schools); Antique; Perspective; Pen and Ink Rendering

CONSTANCE MACKY
Life, Portrait, Antique, and Still Life Painting (Day and Night Schools)

RALPH STACKPOLE
Sculpture; Ornamental Modeling (Day and Night Schools)

GOTTARDO PIAZZONI
Landscape Painting and Composition

GERTRUDE PARTINGTON ALBRIGHT
Figure and Costume Sketch Class; Composition; Short course in Etching

RAY S. BOYNTON
Mural Decoration; Methods; Illustration

MARIAN HARTWELL
Design and Color; Interior Decoration; Textile Design; Handicrafts

DONALD FORBES
Assistant in Design

JUDSON L. STARR
Applied Graphic Art; Lettering; Posters

CHARLES BLEIL
Mechanical Drawing; Constructive Design

LUCIEN LABAUDT
Costume Design

ALICE B. CHITTENDEN
Saturday Classes

CALIFORNIA SCHOOL OF FINE ARTS

REGULAR SESSION 1925-1926

THE California School of Fine Arts was founded by the San Francisco Art Association in 1874; in 1893 it was affiliated with the University of California. The School is situated in the San Francisco Institute of Art (formerly the Mark Hopkins Institute) on the corner of California and Mason streets, in the residence district, overlooking the Bay of San Francisco.

This widely known institution, devoted to the cultivation of the fine arts, has back of it a brilliant record of achievement. It stands for sane and progressive art, and endeavors to give its students, by the inspiration of thoughtful example and fundamental art education, a right start on the road to success.

NEW LOCATION AND BUILDING: The San Francisco Art Association has acquired a magnificent property on the slope of Russian Hill overlooking the Bay, at the corner of Chestnut and Jones streets. This will be its future headquarters and the home of the California School of Fine Arts.

A splendid group of buildings now under construction on this site will offer ample room for a greatly enlarged School, with fine north-light studios and sunny gardens, a permanent Art Gallery and Lecture Hall, and complete modern equipment.

In the interim of building it may be found necessary

FIGURE BY F. Z. DAUGHERTY

to occupy a temporary location, wherein every effort will be made to assure all necessary arrangements for satisfactory working conditions. The address of such temporary location of the School will be announced by postcard sent to the mailing-list of this catalogue, and in the public press. Permanent mailing address: California School of Fine Arts, San Francisco, California.

During the year 1924-25, eight hundred and eighty-nine students were enrolled in the School.

AIMS: The aim of the School is to teach what to strive for and how to attain it; and its methods imply both reverence for nature and reverence for self, uniting an absolute thoroughness of training with a respect for truly creative individuality. It seeks to produce not only appreciative teachers, but creative artists; to guide students at once toward a thoroughly mastered vocation and a high ideal; not only to inspire them to "hitch their wagon to a star," but to teach them how to "build the wagon."

ENROLLMENT AND INSTRUCTION: Students may enter the School at any time.

No examination or previous instruction is required

for the Fine Arts and professional courses of study.

Students desiring to take the Normal Course to qualify as teachers of art must be high-school graduates or the equivalent, with at least fifteen units of recommended high-school work to their credit, and must file with the School, besides a diploma, a detailed record of scholarship.

Work from still life or cast will be given to beginners so far as seems necessary to fit them for the life classes.

A serious study of Anatomy is required of all students who work in the life classes.

The instruction is individual, as well as by lectures, and informal talks to the class, and aims to develop accurate observation and a thorough understanding of form.

Students are given every opportunity to advance as rapidly as is consistent with sound training.

Certificate of attendance based upon the work accomplished will be given at the close of the term.

The instructors are present to give criticisms two or three times a week.

The library of the School, containing many valuable books on art and the art magazines, is open to students. The Faculty have spent years of study in leading art schools of America and Europe.

Their unquestioned ability as teachers insures competent direction of the student's work.

COSTUME SKETCH BY PAUL CARY

HEAD BY CLIFFORD WEIGHT

HISTORY OF ART: A course of lectures on the History of Art, tracing its growth and development from ancient to modern times and the influences that decided its character, with particular emphasis put on composition. These lectures will be profusely illustrated by lantern-slides. Also many other interesting lectures on various art topics will be given during the year.

TEACHERS OF ART: The School offers a Normal Course comprising four years of comprehensive and systematic courses of study leading to the special type certificate for supervising and teaching art in grade and high schools. (Write for further information regarding this course.)

CALENDAR FOR 1925-1926: The first term opens Monday, August 17, and closes Saturday, December 19, 1925. The second term opens Monday, January 4, and closes Friday, May 14, 1926.

The Saturday classes continue throughout the year uninterrupted by the vacation periods.

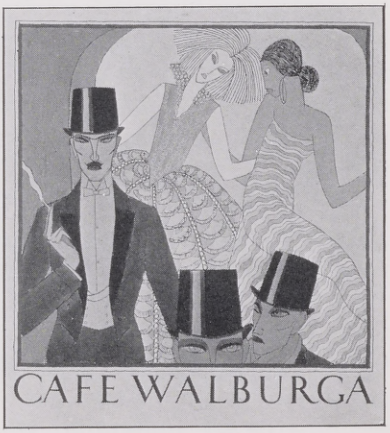
SCHOLARSHIPS: A yearly Scholarship in the School, founded by the late Dora Norton Williams as a memorial to her husband, Virgil Williams, will be awarded at the close of each regular session.

In order to encourage deserving pupils of the School the San Francisco Art Association offers several Annual Scholarships.

The awards are made by the Faculty on the general standard of work and progress attained during the course of the year.

THE ANNE BREMER MEMORIAL FUND: In memory of the late Anne Bremer, distinguished California painter and former active member of the San Francisco Art Association, a fund of over twenty-one thousand dollars has been created by public subscription, the income from which will be used each year for the aid and encouragement of deserving students of the School. Awards will be made according to the terms of the fund, in scholarships, and in other ways for the financial assistance of those who would otherwise be unable to pursue the study of art.

HIGH SCHOOL SCHOLARSHIPS: An Annual Competition for three scholarships is offered by the School at the close of the second term, open to all high school students of this state. Work in either Drawing, Modeling, or Design must be submitted not later than Monday, April 19, 1926. High schools



POSTER CLASS BY KATHARYN HOLE

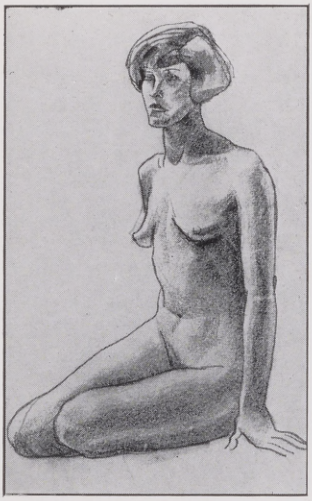


FIGURE BY MAXINE ALBRO

will be sent further information in advance of this date.

MISCELLANEOUS: Prize competitions of various kinds will be held from time to time during the year.

The School reserves the right to select certain examples from the work of each student at any time during the year, for exhibition or for the permanent collection of the School.

STORE: For the convenience of students the School maintains a store where supplies may be purchased at lowest prices.

DEPORTMENT: It is the intention of the School to maintain at all times in the classrooms during study hours the quiet and order necessary to concentrated work. Violation of rules will be followed by quick suspension or dismissal from the School.

SUMMER SESSION, 1926: A Summer Session of six weeks will be held as usual next summer, June 21 to July 31, 1926.

With instructors and general courses of study much the same as for the Regular Session, it is particularly organized to give those who have only the vacation period free for individual study—teachers especially,

as well as many regular students of the School—the advantage of six weeks of intensive art study.

The aim each summer is to add to the fundamental instruction given some features of exceptional interest.

Teachers of art will find courses which apply directly to the work they are doing. The classes are arranged with a view to their particular needs. Credits will be given toward the Normal Teachers Course to students properly enrolled for this course. A special catalogue of the Summer Session giving full detailed information is prepared in the spring and copies will be mailed on request.

LANDSCAPE BY NORMA SOHER

COURSES OF STUDY

LIFE CLASSES: Painting and Drawing from Life and Antique—The study of form expressed in line, mass, and color, and of proportion and values. A course giving the broad foundation work for art students.

Models pose in both long and short periods, and particular attention is devoted to memory drawing.

As a knowledge of anatomy is so essential to good drawing of the human figure, all students working in the morning life and antique classes are required to attend the lecture of one hour on anatomy, given on Tuesday mornings. Any exceptions to this rule must be made by application to the Director.

Prerequisite: A satisfactory amount of elementary drawing.

M., Tu., W., Th., F., 9 to 12.

PORTRAIT: Portrait Drawing—The study of character, construction, and expression, in charcoal and other media.

Portrait Painting—Advanced students study the fundamental principles of Portrait Painting and Composition, with interesting arrangements of costumes and accessories.

Prerequisites: At least one semester of Still Life Painting and satisfactory proficiency in Portrait Drawing.

M., Tu., W., Th., F., 1 to 4.

SCULPTURE AND ORNAMENTAL MODELING: The course in sculpture, one of the oldest and most fundamental of the arts, comprises modeling from the human figure, the study of it as a whole and in detail, and aims to give the student a thorough knowledge of form that will be helpful even if he follow one of the other branches of art. Composition in groups and bas-relief. Also the study of animals will be introduced.

A professional course in ornamental modeling, including study of historic ornament, styles, and periods. The relation of sculpture to architecture.

Plaster casting in both piece and glue moulds will be demonstrated by experts for benefit of students at various times during the year. Advanced students will be taught marble-cutting.

M., Tu., W., Th., F., 1 to 4.

ARCHITECTURAL DESIGN: When sufficient applications are received, a class will be formed to follow the problems of the Beaux Arts Institute of Design in architectural composition.

An atelier will be at the disposal of the registered students where regular criticisms will be given by a competent architect.

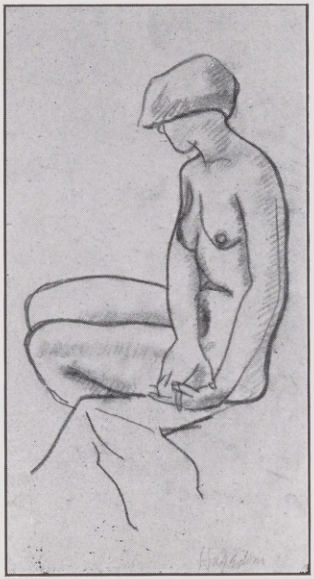
Rudimentary knowledge of mechanical drawing is desirable.

The work will embrace study of orders, simple design, advanced design.

Hours to be announced.

MURAL DECORATION, METHODS, ILLUSTRATION: This class aims to develop in students the expression of ideas in pictorial form, both in black and

COSTUME SKETCH BY GEORGE MEYER



LIFE SKETCH BY HAGEDORN

COSTUME SKETCH BY JAMES IRITANI

white and in color. It will embrace the study of wall decoration—using both abstract and naturalistic forms of design—and various methods of mural painting.

Students will be encouraged to carry out projects of composition, both in the field of illustration and of painting.

A certain amount of preliminary work from life is an essential preparation for this class.

M., Tu., W., 1 to 4.

SKETCH CLASS: Sketching from the costumed figure in both long and brief periods; practice in rapid rendering of the action, character, etc., of the model. A very important course, giving especial opportunity for developing the ability of the student to see and appreciate form.

Th., F., 1 to 4.

COMPOSITION: This vital subject in the training of an artist will be given special consideration through a course of lectures by Mrs. Albright, including criticism of work brought in by members of the class on problems assigned from week to week. The lectures will be profusely illustrated by stereopticon slides, when analyses will be made of works by the great masters, both ancient and modern.

All students enrolled in this course must submit work each week for criticism.

Th., 4 to 5.

STILL LIFE: Painting from still-life arrangements. No better practice work is known for the art student than still-life painting, teaching him to see and express

the true elements of form, just relationship of values, and harmony of color.

Prerequisite: At least one semester of Elementary Drawing.

M., Tu., W., Th., F., 9 to 12 and 1 to 4. 5 units

PERSPECTIVE: A complete course in theoretical and applied perspective, drawing from still life, interiors, and out-of-doors subjects.

This course is required of all beginning students.

M., 9 to 12—1 hr. lect.; 2 hrs. lab. 1 unit

PEN AND INK RENDERING: This will be included as part of the above course in perspective, in the second term. Study of the technique necessary in many branches of professional work.

Prerequisites: At least one semester in Perspective and Elementary Drawing.

M., 9 to 12. 1 unit

CONSTRUCTIVE DESIGN: This course will be of great practical value to students working toward the industrial and applied arts, and is designed especially to supplement the course in Interior Decoration. It will enable students to make detailed working drawings of furniture, lighting fixtures, grills etc.,—in fact, of any article they previously had designed. From these drawings the articles might be made or constructed.

The course will include a study of historic styles and periods. Beauty of proportion and the relation of structure, function and design will be emphasized by many historic examples.

Prerequisites: Courses in Perspective and Mechanical Drawing.

M., 1 to 4. 1 unit

PORTRAIT HEAD BY MAXINE ALBRO

MECHANICAL DRAWING: A comprehensive course in Mechanical Drawing open to all beginning students. This course is required of all Normal students and for the courses in Constructive Design and Interior Decoration. M., 1 to 4.

LANDSCAPE PAINTING: All day Saturday Mr. Piazzoni will conduct a course in Landscape Painting at beautiful and picturesque points about the bay to be designated by him each week. This will give time for serious study of open-air effects. Work in perspective will be included in this course.

In case of inclement weather the class will meet in one of the studios of the School, where the time will be devoted to the important study of landscape composition with talks on the subject by the instructor.

S., 9 to 12 and 1 to 4.

ANATOMY: A course of lectures embracing a complete presentation of human anatomy from the artistic standpoint, designed especially to give the student an exact knowledge of the big principles of construction of the figure in their relation to its expression in art. All students working in life classes

CRAFTWORK BY MARGARET GODLEY

ETCHING BY ALEXANDER STERN

are required to take this course, which is essential to good figure drawing. The lectures will be illustrated by drawings, anatomical charts, and living model. Text-book recommended is Arthur Thompson's "Anatomy for Art Students."

Tu., 11 to 12—1 hr. lect.

ETCHING: An eight weeks' course is given the latter part of the second term for study of the art of etching. The School is equipped with an excellent etching press, so that students may learn the complete process.

APPLIED GRAPHIC ART: (Comprehending Commercial Art, Posters, Lettering, etc.). The School offers a thorough course in these branches of Applied Arts; a study of the requirements, the technical difficulties and limitations, and all the practical problems that the student will be required to meet in professional work.

A part of the year will be devoted to the study of Lettering, with special lectures on the subject and consideration of fine examples, ancient and modern. Lettering for both artistic and commercial needs.

For entrance into this course a knowledge of drawing is required, and students must submit work of sufficient merit to be accepted by the Faculty. Beginners must first take a course in drawing.

F., 1 to 4—1 hr. lect.; 2 hrs. lab. Night School: F., 7 to 10.

SATURDAY CLASSES

These classes, for children and adults, are held throughout the entire year, and have been eminently successful. Drawing from still life, antique, and the portrait model. Advanced students work in color.

Special children's course in design.

The attention of parents is particularly called to the lifelong advantages to children of early training in drawing and general education in the principles of art. S., 9 to 12 and 1 to 4.

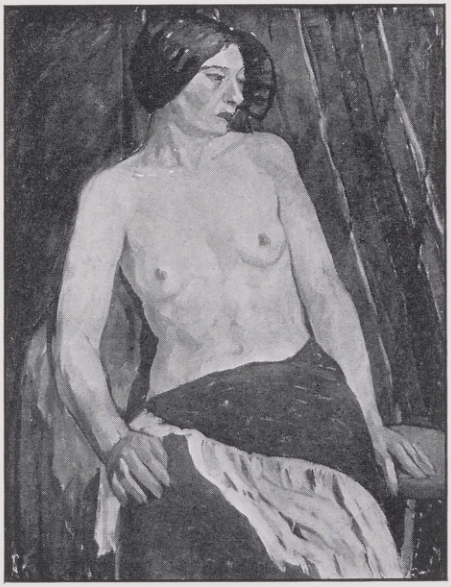


FIGURE PAINTING BY ARTHUR DURSTON

DESIGN COURSES

THE courses of study in the Design Department have been organized to give to the student the greatest opportunity possible to correlate his design training with the study of Fine Arts, and at the same time prolong the work sufficiently so that the student may not only comprehend the principles involved in the work, but may be able to develop them with originality and versatility—thus arriving at a professional standard of development.

There are now offered: (1) Two years of study in design and color building; (2) One year of further work in interior decoration; (3) One semester of analytic study dealing with the great historic periods of design; (4) One year of applied craft work for advanced students.

BEGINNERS' COURSE IN DESIGN AND COLOR:

(*a*) *Creative Design:* A beginner's course in modern decoration in which the fundamental principles of design are evolved through dark-light pattern. It aims to develop through the imagination: (1) The ability to create beautiful harmonies with abstract forms and line; (2) To interpret natural forms and rhythmic movements in life into related design compositions; (3) To show a parallelism between the problems studied and the development of primitive, ancient, and medieval design, with the influence of these latter upon modern design.

F., 9 to 12—1 hr. lect.; 2 hrs. lab.

(*b*) *Color:* A comprehensive course in the general laws of color-building, and the interpretation of dark-light pattern into color through decorative compositions.
W., 1 to 4—1 hr. lect.; 2 hrs. lab.

ADVANCED DESIGN (prerequisite, Beginners' Design): The second year of work constitutes a development of natural and abstract line, form, and color in highly decorative or specialized compositions related to applied work.
W., 9 to 12—1 hr. lect.; 2 hrs. lab.
Special classes for Fall semester.
Tu., 9 to 12—1 hr. lect.; 2 hrs. lab.

COMPARATIVE DESIGN: A comparative study of the following periods of design: (1) Prehistoric, American Indian, Mayan, Aztec, Peruvian; (2) Egyptian, Chaldean, Assyrian; (3) Greek, Roman, Pompeian, Byzantine; (4) Chinese, Japanese, East Indian, Persian, Arabian, Coptic.

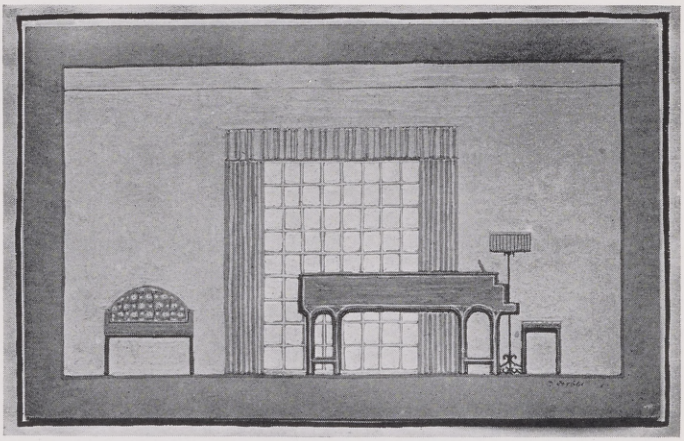
The course consists of lecture and reference work. The lectures include: (1) Geographic, racial, and historic development of each people; (2) Development of their art; (3) Analysis of the line and bulk construction within their design; (4) Carefully selected bibliographic references.

The student selects and gathers a series of typical examples of the work of each people, besides completing a regular amount of historical and critical reading.
Tu., 1 to 2:30—lecture.

INTERIOR DECORATION:

1. *Period Design and Furnishings:* Though no pre-

requisite is required in this course, the student will find it of great interest and benefit to have completed the course in Comparative Design before taking this one. The two courses are developed in much the same way and correlated so that in historic time the subject-matter of Period Design and Furnishings continues in logical



INTERIOR BY DONALD FORBES

sequence on from Comparative Design. However, in this course the study, instead of being entirely general in character, is at the same time specialized to the interest of decoration as it has been applied to interiors —large and small; and the development of design in period furnishings.

Trips to shops and studios constitute a part of this study.

Th., 1 to 2:30—lecture.

2. *Creative Interiors* (prerequisite—Beginners' Design): Creative work dealing with the application of

design and color to the modern home interior and its furnishings. The aim is to achieve harmonious schemes and arrangements through the intelligent use of form, color, and texture; and to acquaint the student with the inherent beauty of many simple and inexpensive materials. Emphasis is placed upon the mixing of color for background spaces and for decorative schemes. Also, the processes of finishing and applying design to wood is carried out.

Th., 9 to 12—1 hr. lect.; 2 hrs. lab.

APPLIED DESIGN AND COLOR: A special course for students who have reached an understanding of design and color, or who have particular ability which will insure a good standard of productive work.

Block-printing applied to paper and woven fabrics, furniture painting, and textile dyeing will constitute the work developed by the class.

The course will be of interest to teachers; to students interested in interior decoration; and to those who wish to study the application of design and color to handicrafts. Students without or within the School may enroll in this course if the previous requirements have been fulfilled.

Fee, $4.00 per month (not included in the regular tuition).

Tu., 4 to 7—laboratory.

NIGHT CLASS

BEGINNERS' DESIGN AND COLOR: A beginners' course in modern decoration,—requiring no prerequi-

sites. Essentially a study of the fundamental principles of design and color harmony for appreciation of decorative art.

It aims to develop through the imagination of the individual the ability to create beautiful arrangements with abstract and natural forms and lines.

This class is attended not only by regular art students, but by many representing a great diversity of art interests.

M., 7 to 10—1 hr. lect.; 2 hrs. lab.

COSTUME DESIGN: Historic interpretations and present modes in costumes related to the principles of creative design and color. Draping, cutting, and fitting will be given as an essential part of the work.

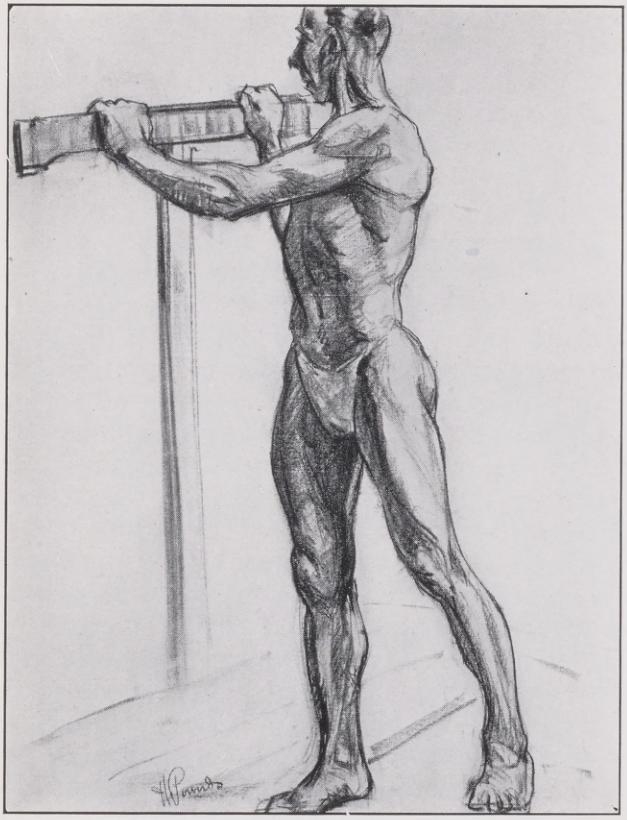
F., 1 to 4—1 hr. lect.; 2 hrs. lab.

CREATIVE COSTUME DESIGN: A special three-month course in original costume designing, covering basic principles of draping, pattern-making, and fitting. The course gives practical training in the actual production of theatrical and historical costumes and present-day dress. It is founded on an understanding of the esthetic principles of line, balance, and color.

This course offers a rare opportunity to students who desire thorough training in the art of Costume Designing, both for educational and professional purposes. As the instruction is mainly individual, the student may progress into highly specialized and advanced lines of work.

Visits will be made to shops where the actual making of costumes may be watched through all phases of production.

Life drawing is included as an aid to the presentation of original ideas in Fashion Illustration. Students should also take work in the regular Life Drawing Classes of the School. An extra fee is charged for this course. Full particulars may be had on application.



LIFE CLASS DRAWING BY HERMAN POUNDS

NIGHT SCHOOL

MONDAY, WEDNESDAY, FRIDAY

HOURS, 7 TO 10 P.M.

THE Night School offers special opportunities to those young men and women who can study only at night, by providing a course of study that practically duplicates that of the Day School.

In all the classes, whether in Drawing and Painting, Design, or Sculpture, the instructors emphasize those essentials of imagination, line, proportion, construction, and color that must contribute equally to the making of pictures and mural paintings, to design, and to the many practical applications of art in the everyday world, usually called "Commercial Art."

The Department of Drawing and Painting includes a special class for beginners, where Elementary Drawing with the use of simple materials is taught by the same instructors who teach the advanced classes.

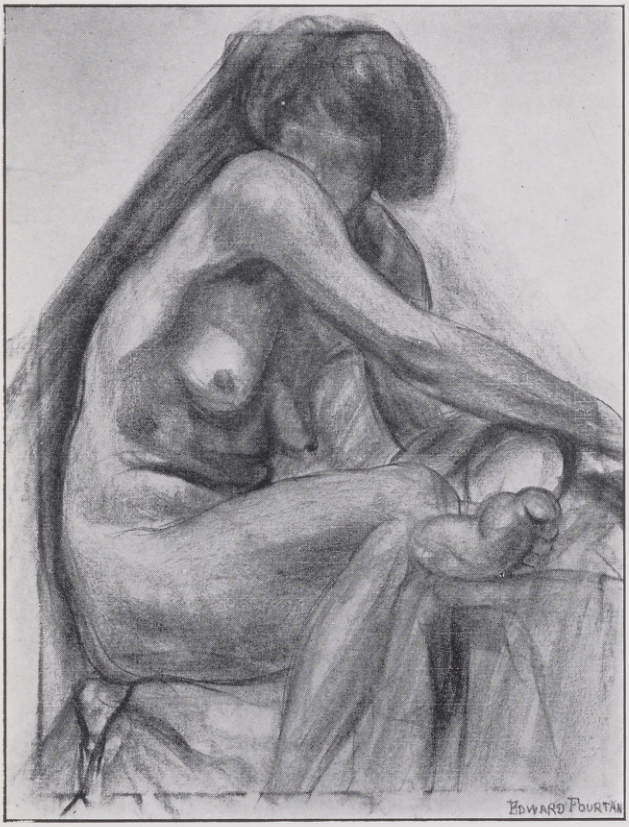
When the student has acquired a necessary proficiency in drawing from the living model, he may also work in the Applied Design and Poster Art classes.

Class lectures on Artist's Anatomy will be given regularly to supplement the usual individual instruction.

The Design Course aims to give the student a knowledge of the elements of creative design, culminating in the practical application to textile and interior decorating. (For further information, see general "Courses of Study.")

The Sculpture Class provides the necessary knowledge and technique to equip the student for practical architectural needs. Students may enroll at any time.

The Night School will open with the Summer Session, on Monday evening, June 22d. Students may enroll at any time.



NIGHT LIFE CLASS DRAWING BY EDWARD FOURTANE

SCHEDULE OF CLASSES : MORNING SESSIONS : 9 to 12

Monday

LIFE PORTRAIT
Lee F. Randolph
• • •
PERSPECTIVE PEN AND INK
E. Spencer Macky

Thursday

LIFE PORTRAIT
Lee F. Randolph
• • •
STILL LIFE PAINTING
ANTIQUE
Constance Macky
• • •
CREATIVE INTERIOR
Marian Hartwell

Tuesday

LIFE PORTRAIT
ANATOMY
Lee F. Randolph
• • •
LIFE ANTIQUE
Constance Macky
• • •
SPECIAL ADV. DESIGN
Marian Hartwell

Friday

LIFE
• • •
DARK LIGHT PATTERN
Marian Hartwell

Wednesday

LIFE PORTRAIT
Lee F. Randolph
• • •
ADVANCED DESIGN
Marian Hartwell

Saturday

LANDSCAPE PAINTING
(All Day)
Gottardo Piazzoni

AFTERNOON SESSIONS: 1 to 4

Monday

PORTRAIT
E. Spencer Macky
• • •
SCULPTURE
Ralph Stackpole
• • •
CONSTRUCTIVE DESIGN
MECHANICAL DRAWING
Charles Bleil
• • •
MURAL
Ray S. Boynton

Thursday

PORTRAIT
• • •
SCULPTURE
• • •
STILL LIFE PAINTING
• • •
PERIOD DESIGN
FURNISHINGS
1 to 2:30
Marian Hartwell
• • •
SKETCH
(Composition Lect. 4 to 5)
Gertrude Partington Albright

Tuesday

PORTRAIT AND
STILL LIFE PAINTING
Constance Macky
• • •
COMPARATIVE DESIGN
1 to 2:30
SPECIAL APPLIED DESIGN
4 to 7
Marian Hartwell
• • •
SCULPTURE
• • •
MURAL

Friday

SKETCH
Gertrude Partington Albright
• • •
SCULPTURE
• • •
STILL LIFE PAINTING
• • •
APPLIED (Commercial)
ART
Judson L. Starr
• • •
COSTUME DESIGN
Lucien Labaudt

Wednesday

PORTRAIT
E. Spencer Macky
• • •
SCULPTURE
Ralph Stackpole
• • •
STILL LIFE PAINTING
• • •
MURAL
Ray S. Boynton

Saturday

LANDSCAPE PAINTING
(All Day)
Gottardo Piazzoni

*** *Preparatory classes daily both morning and afternoon. The work includes Drawing, Composition, Perspective, and Constructive Anatomy, Students may enter at any time*

*** *Composition given in connection with all life classes. See special note on Composition Courses.*

*** *Saturday (all day)—Drawing classes for children and adults*
Alice B. Chittenden

NIGHT SCHOOL : 7 to 10		
Monday	Wednesday	Friday
DRAWING AND PAINTING FROM LIFE *E. Spencer Macky* *Constance Macky* . . . SCULPTURE *Ralph Stackpole* . . . BEGINNING DESIGN *Donald Forbes* *Marian Hartwell*	DRAWING AND PAINTING FROM LIFE *E. Spencer Macky* . . . SCULPTURE	DRAWING AND PAINTING FROM LIFE *E. Spencer Macky* *Constance Macky* . . . SCULPTURE *Ralph Stackpole* . . . APPLIED (Commercial) ART *Judson L. Starr*
***Special class for beginners held each evening*		

TUITION FEES

Ten half days per week		$18 month	$65 term
Five half days per week		$13 month	$47 term
Two half days per week	Life and Portrait classes excepted	$8 month	$28 term
Saturday Class (9 a.m. to 4 p.m.) . .		$7 month	$25 term
Special Class in Landscape Painting, Saturday all day		$8 month	$28 term
Night School—Monday, Wednesday, Friday—three nights per week . .		$7 month	$25 term
Special Design Classes: Beginning Design—Monday night .		$4 month	$14 term
Applied Design and Color—Tuesday, 4 to 7 . .		$4 month	$14 term

All students enrolled for ten half days per week have the privilege of attending the Landscape Class without extra charge. To all other regular students a rate of $5.00 a month is made.

An enrollment fee of one dollar is charged.

Locker fee of one dollar is charged for rent of locker for a term or less.

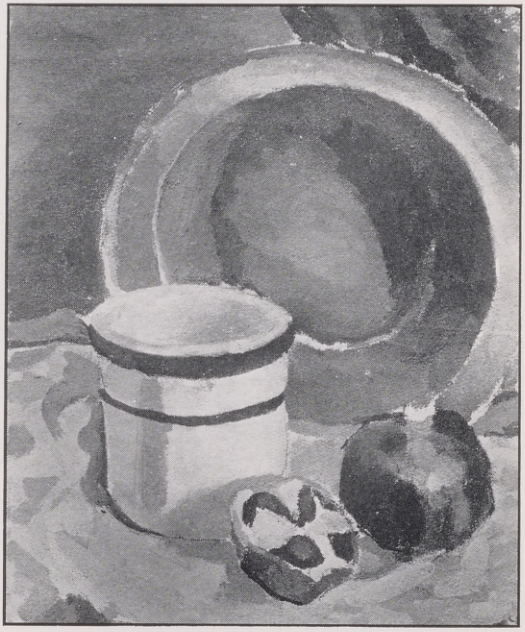
The School authorities reserve the right to omit any course or branch of study if found desirable, and to make changes in the schedule and class work.

Term rates are granted only when such rate is paid within the first month of enrollment.

Students are not received in any class for a period of time less than a month, and the School will not refund money or be liable for time lost on account of absence from any cause.

Fees are not refunded to students who leave before the end of the period paid for.

*** *For further information apply to Lee F. Randolph, Director of the School, California School of Fine Arts, San Francisco, California.*



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